263 136.

MAIN REASON FOR CORRUPTION OF STYLE.— The desire to display more sentiment than one really feels for a thing corrupts style, in language and in all art. All great art shows rather the opposite tendency. Like every man of moral significance, it loves to check emotion on its way and not let it run its course to the very end. This modesty of letting emotion but half appear is most clearly to be observed, for example, in Sophocles. The features of sentiment seem to become beautified when sentiment feigns to be more shy than it really is.

137.

AN EXCUSE FOR THE HEAVY STYLE.— THe lightly uttered phrase seldom falls on the ear with the full weight of the subject This is, however, due to the bad training of the ear, which by education must pass from what has hitherto been called music to the school of the higher harmony—in other words, to conversation.

133.

BiRD's-EYE VIEWS. — Here torrents rush from every side into a ravine: their movement is so swift and stormy, and carries the eye along so quickly, that the bare or wooded mountain slopes around seem not to sink down but to fly down. We are in an agonised tension at the sight, as if behind all this were hidden some hostile element, before which all must fly, and against which the abyss alone gave protection. This landscape cannot be painted, un-